

B. Ming Porcelain from Sites in the Philippines

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INTRODUCTION

A vast amount of Chinese pottery with types dating from the T'ang to early Ch'ing dynasty has come to light from archæological sites in the Philippines within the last fifty years. This is the best evidence of the trade which flourished for centuries between China and the Philippines, and the part which pottery had in it. The bulk of this pottery is of the Sung, Yüan and Ming periods, but the Ming porcelain wares predominate. This is natural, since the Ming porcelains, even the coarsest types, were evidently much in demand by foreign markets, as is seen from the amount found, besides the Philippines, in Indo-China, Borneo (Harrisson, B. 1956; Harrisson, T. and B. 1956), Sumatra and Java (Ottema 1946; de Flines 1949; Pope, 1951), Japan, and the Middle and Near East.

The pottery recovered from the archæological sites of the Philippines is however not confined to those of China alone, for it also includes the wares of Indo-China, such as Siam and Annam, in addition to those of native Philippine origin.

The Ming porcelains discussed here fall into four major groups. The first and the most outstanding is the blue-and-white decorated with cobalt blue under a transparent glaze. The second is the celadon which is either plain or has designs—that are incised, carved, moulded in high relief or stamped—under a soft green glaze of varying tones, sometimes crackled. The third is decorated with overglaze enamels of red and green, with or without the addition of yellow or turquoise blue, or both, and sometimes supplemented by underglaze cobalt blue. The fourth group is a plain white porcelain. They are as a rule an ordinary ware and consist mainly of utilitarian vessels, such as dishes, bowls, saucers and jars. Vases, bottles, cups and boxes are few in number. The major portion of all four groups consists of heavy, roughly made coarse provincial wares, showing marked uniformity in quality, form and decoration. They were obviously produced in mass for the demanding markets at home and abroad. The most peculiar feature of these coarse wares, especially in the blue-and-white and enamelled groups, is the kiln sand on their bases and foot-rims. Obviously no attempt was made to remove the sand that adhered to the bases during firing. But in spite of this defect the vessels were nevertheless popular in foreign countries, as is proven by the quantities found outside of China. These coarse porcelains, which are known in England under the term 'Swatow wares', have been discussed in detail by the author (1955). However, each group of the wares discussed here includes a considerable number of pieces of fine quality and make which stand out, in spite of having minor imperfections and kiln defects.

Of the major collections containing these wares, the most extensive is that of Dr H. Otley Beyer. It was brought together during the many years of archæological activity conducted by him in various parts of the Philippines. Some of the Ming

porcelains in the Beyer Collection have been published (Beyer 1947, 1949; Robb 1930). Next in importance is the collection of the Museum of Anthropology of the University of Michigan, which was obtained in the Philippines by the University's expedition of 1922-1925, headed by Dr Carl E. Guthe (Guthe 1927, 1928). It consists of several thousand specimens of Chinese and other wares which were recovered from the burial sites located chiefly along the coastal lines of the islands of the Visayan and Sulu groups, Mindanao and Palawan. A considerable amount of Ming and other wares has come from the excavations of the burial sites in the Calatagan Peninsula, Batangas Province, conducted by Olov R. T. Janse in 1930 (Janse 1941, 1944, 1946) and Robert B. Fox in 1958 (Fox 1959). The material obtained by Robert Fox is partly in the collections of the Zobel y Ayala family and partly in the National Museum of the Philippines. A portion of the ceramics of the Janse expedition is in the Peabody Museum, Harvard University. Among the private collections made in the Philippines, notable is that of Mr E. D. Hester, with over 800 whole pieces of Chinese, mainly Ming, and Siamese wares. Half of Hester's collection was recently acquired by the Museum of Anthropology of the University of Michigan, whose collections of the ceramics found in the Philippines is now unique in the West. There are in the U.S.A. several small private collections made in the Philippines which consist usually of blue-and-white and celadon of the ordinary Ming export types, of which there are many examples in the Michigan Collection.

Mention should also be made of the ceramic wares contained in the homes of the Filipinos; they were obtained either by casual findings or unofficial excavations, but much of the material was unfortunately destroyed during the Second World War.

Our study of these collections in the U.S.A. and Manila reveals first that, among their Ming porcelains by far the most numerous and varied in type are the blue-and-white and celadon. Next in importance, but comprising a small group, are the enamelled and plain white porcelains. The rest consists of coarse monochrome stonewares, represented mainly by large storage jars. Secondly, all the wares found in these collections are of the same types; many pieces are quite identical, and undoubtedly came from the same kiln centres of southern China.

The Ming wares discussed here are illustrated by representative pieces selected from the collection of the Museum of Anthropology of the University of Michigan, with a few additional specimens from the Hester Collection which the University of Michigan acquired. They are typical examples of the Ming porcelains exported to the Philippines, as is evident from the nature of the findings in the Archipelago.

BLUE-AND-WHITE WARE

Of the four groups, the first to be described is the blue-and-white which has a decoration in cobalt blue painted on the white porcelain body under a transparent glaze. This was the most popular ware in China itself and was exported in large quantities to the Philippines and other parts of Southeast Asia, and to the Middle and Near East, where it has been preserved in such great collections as the Topkapu Palace Museum in Istanbul (Zimmermann 1930; Pope 1950-51, 1952) and the

Ardebil Collection, now housed in the Archæological Museum in Teheran (Pope 1956; Bahrami 1949-1950). In the Michigan's Philippine Collection the blue-and-white is well represented. It ranges from the earliest known types assigned to the fourteenth century (Aga-Oglu 1949), and most certainly made during the Yüan dynasty, to those manufactured in various periods of the entire Ming dynasty. That the ware was imported to the Philippines from the beginning of its manufacture is thus evident.

The Ming blue-and-white in our collection is predominantly of a coarse, rather carelessly made provincial variety which, because of the style of its decoration and other features, has been assigned to the second half of the sixteenth century (Garner n.d. 54-56). This type is believed to have been made chiefly in the kilns of the Fukien Province, although the exact locality of its origin has not yet been established (Aga-Oglu 1955). But the ware also includes a considerable number of pieces of fine quality and careful workmanship (Pl. I *a*) which were obviously not made in the kilns that produced the coarse type (Pl. I *b*). It seems most probable that this fine blue-and-white was made in the private kilns of Chingtechen in Kiangsi, where the blue-and-white was produced continuously from its beginnings down to the end of the Ch'ing dynasty. The vessels of this variety have a fine-grained white porcelain body and a clear glaze, which often has a slightly bluish or greenish tinge. They are carefully potted and entirely glazed, except for the edge of their neatly trimmed foot-rims, on which they rested during firing. The bodies of some pieces, especially tiny cups, are potted so thinly that their sides are translucent. The decoration is rendered skilfully in a cobalt varying from a pale blue to a deep violet or purple-blue, depending upon the thickness of the pigment; and it often shows greenish black specks where the paint is thick. In the coarse type of the ware, the vessels vary in body from a rather fine white porcelain to a porcellaneous stoneware of gray or grayish white colour, resembling very much the body of Chekiang celadon. The glaze in most pieces is impure, often crackled, and varies in colour from a greenish or bluish white to an opaque looking grayish white or grayish celadon green. The decoration is simple and bold and is executed in summary manner in a cobalt varying from a dark blue to a grayish or greenish blue colour, full of impurities and greenish black specks. The vessels are, as a rule, of heavy potting and made rather carelessly; their bases are often unevenly glazed, exposing parts of the paste which has burnt buff or reddish brown. In nearly all pieces the bases and foot-rims have accretions of coarse kiln sand.

The decoration of both the fine and coarse types of the blue-and-white shows a variety of designs, either of floral motifs or birds and animals in a landscape with plants, rocks and ponds, and rarely human figures. Only a few pieces have a Ming mark, usually in the form of *Ta-ming-nien-tsa* 大明年造, and some have good wish characters or potter's seals, often illegible, or a hare or stork mark.

We have selected three examples to illustrate typical specimens. Plate I *a* represents a type with intricate decoration, characteristic of the second half of the fifteenth century, as shown on a bowl and a jar. The bowl has a slightly flaring rim, a thin, rather high foot and is glazed entirely except for the edge of the foot, where the paste has turned a pinkish beige. It is decorated in a mottled, deep purple-blue with a band of lotus scrolls below which, around the foot-rim is a band of stylized

petal panels filled in with scroll work. On the inside is a diaper band around the rim and two crossed *vajras* in the centre. The jar has a low neck and wide mouth and a slightly concave, unglazed base which has turned beige in firing. Its decoration is in the same colour and style as that of the bowl, showing lotus scrolls, above a band of stylized petal panels containing scrolls. Around the neck is a border of trefoils.

The coarse blue-and-white porcelain, which comprises the major portion of the ware in our collection, is illustrated by two pieces. Shown (Pl. I c-b) are two shallow dishes with flaring rims, the one on the left having a foliated lip. This piece has a coarse body and an impure greenish gray glaze. It is glazed entirely except for the edge of its foot-rim which has accretions of kiln sand. The decoration in dark grayish blue represents a galloping *ch'i-lin* bordered on the rim by a band of diaper pattern. On the outside are sketchy floral scrolls. The dish on the right has a fine porcelain body and a clear glaze of bluish tinge. It is also entirely glazed except the edge of the foot-rim which is neatly trimmed, without sand. It is decorated in dark blue with a stork surrounded by plants and a stream at the right. On the rim is a wave border. The exterior has a sketchy flower and foliage band.

ENAMELLED WARE

The second ware is the enamelled porcelain which forms a minor group. It consists mainly of dishes of various sizes, a few whole and fragmentary jars, a bowl with cover and a fragment from a small cup. The ware is represented by both the fine and coarse types; the latter is heavily potted and shows, as a rule, accretions of sand on the bases and foot-rims. The decoration as a whole consists of birds or animals in landscape with plants, rocks and ponds or floral motifs, executed in enamels of red and green or red, green, and yellow, with or without the addition of turquoise blue. In some pieces of the fine variety, the enamels are combined with underglaze blue, and in a few they are enhanced by gilding. The coarse type of the ware includes a type that is decorated predominantly in turquoise blue enamels. The coarse variety of the enamelled ware, decorated with simple bold designs, was apparently very popular in Japan (Pl. II b).

Of the two pieces chosen as representative types of the enamelled ware in our collection, one is a fragment from the rim of a small cup which is illustrated in Plate II a with two small blue-and-white cups shown on each side of it. All three pieces have extremely fine, thinly and evenly potted translucent bodies and thin, glossy glazes, and are decorated in a similar style. The blue-and-white cups are almost identical in shape, size and decoration and show a similar glaze, slightly bluish white. They have a flaring rim and low, thinly potted foot with roughly finished rim which shows a white paste, burned partly orange. The bases of both are glazed, with the one at the left having a Chinese character in blue which has not been identified. Their decoration is a single lotus flower, shown in the cup at left, and an oval lotus leaf, seen in the other at right, surrounded by water weeds. The designs are in a purplish blue, executed in free brush without outline. On the inside of both cups there is a central medallion containing water weeds. The enamelled fragment in the centre (Pl. II a) shows a portion of a decoration in red

and pale green, applied over a glossy glaze, cream-white. The decoration of this piece is remarkably similar in subject, composition and style to that of the blue-and-white cups. The close affinity of these three pieces suggests strongly they are of the same age and place of origin. They may be from Chingtechen (Kiangsi), but the possibility of Têhua 德化 (Fukien) as their place of origin cannot be ruled out. According to the late Malcolm F. Farley (1939, 1939-40, 1940, 1949-50), the kilns of Fukien made, among other wares, blue-and-white and cream-coloured porcelains. A reference to Farley's claim that Fukien kilns also made a cream-coloured ware painted in red and green (Jenyns 1951: 79) was apparently based on verbal communication.

Similar blue-and-white and enamelled cups, as well as small plain white cups, of the type which will be discussed later (Pl. III *a*), have been found in Calatagan. They are assigned to the Yung-lo period (1403-1424) (Fox 1959, pls. 60, 70, 71, 78, pp. 383-384). We believe that this group of extremely fine porcelain cups, comprised of plain pieces and those decorated in underglaze blue or overglaze enamels, should be ascribed to the later part of the fifteenth century, or about the period of Cheng-hua (1465-1487) rather than that of Yung-lo (1403-1424). Plain white eggshell porcelain of the too brief Yung-lo period is rare and the few known pieces said to be that period, are described as having undulating sides and glazes that are rather thick and of a cream-white colour, with 'chicken skin' texture (Jenyns, n.d. 47-49 and pls. 26, 27). However, plain white eggshell porcelain cups and bowls were evidently made also during the Cheng-hua period (Jenyns n.d.); this seems to us a more probable age for the examples illustrated here (Pl. II *a* and III *a*). Whether plain or decorated, these pieces come as though one by the quality and texture of their bodies and glazes, and all have very evenly potted, smooth and not undulating sides.

The relationship between the blue-and-white and enamelled porcelains of a later date is illustrated by two shallow dishes with wide, flaring rims (Pl. III *d-e*). The one on the left is decorated in underglaze cobalt of a soft violet blue, showing in the centre a phoenix in a landscape, enclosed by a narrow band of sketchy wave pattern. On the rim is a border, composed of alternating fruits and symbolic emblems. On the outside is a band of fruiting peach sprays, with a border of blossoms and foliage under the rim. The glazed base has in cobalt blue Chinese characters which have not been identified. The dish on the right shows in the centre a similar landscape with a phoenix and a sketchy wave border, executed in underglaze blue of the same quality and colour. But its rim has a band of alternating floral and diaper patterns and discs which are enamelled in red, green and turquoise blue. The cavetto shows four lozenge-shaped emblems with streamers, rendered in red and turquoise blue. The exterior is plain and the glazed base has a square seal containing Chinese characters in cobalt blue. These dishes, decorated in the style of the Chia-ching (1522-66) and early Wan-li (1573-1619) periods, are most probably of the sixteenth century.

In the Topkapu Palace Museum in Istanbul are several dishes of the very same types discussed above (Pl. III *d-e*); some with settings of semi-precious stones that were probably done in Turkey (Catalogue numbers 2772, 2759 and others).

The last enamelled piece is a large dish which represents the coarse variety of the ware, dating chiefly from the second half of the sixteenth century (Pl. II *d*). It has a coarse porcelain body and a crackled glaze which is clear on the inside, but on the exterior it is opaque milk-white and has run in streaks and drops. The roughly glazed base and foot-rim are almost completely covered with coarse sand. The decoration, which covers the entire inner surface, has in the centre two phoenixes with crossed bodies, flanked by a bamboo and stylized rock and a tree peony. On the side of the dish are medallions with lotus, peony, pine and bamboo, set on a ground of diaper pattern and stylized trefoils. The designs are skilfully executed in red and green enamels; some are outlined in black. The enamels in the centre of the dish are badly worn. On the outside are sketchy volutes in red.

This coarse enamelled porcelain and a variant of it, which is decorated predominantly in turquoise blue, are represented in our collection only by a few whole and fragmentary vessels. The enamels of most of the pieces are almost completely worn off.

PLAIN WHITE WARE

The plain white porcelain, like the enamelled, forms a small group of whole and fragmentary specimens which represent dishes, bowls and cups of both fine and coarse types. The ware is undecorated and is of ordinary type with no particular distinction, except that some of its pieces show in shape a close affinity to the blue-and-white porcelain. The most interesting in this group are a small number of whole and fragmentary cups, three of which are illustrated here (Pl. III *a-c*). All three have very fine translucent bodies, thinly and evenly potted, and glossy white glazes. They have a low, thin foot with roughly finished rim which shows a fine white paste. Their bases are glazed; one has in the centre a lozenge-shaped mark in cobalt blue (Pl. III *b*). On the inside of all three cups there is an unglazed band around the neatly glazed centre of the bottom, seen in the piece at the right. These cups have a close affinity in body, glaze and potting and, especially, in the treatment of the base and foot-rim, to the small blue-and-white cups (Pl. II *a-c*). Although they vary slightly from the latter in having a straight rather than a flaring rim, their bases and thinly potted foot-rims with roughly finished edges, are exactly of the type seen in the blue-and-white cups. Thus, the white cups under discussion (Pl. III *a-c*) are tied together by strong common features which point to their being of the same origin and age.

Among other pieces of the plain white porcelain, of interest are a small number of shallow dishes with wide flaring rims which are either straight or foliated. Dishes with foliated rims often have a fluted side. They have an evenly glazed base and a neatly finished foot-rim, showing a white paste. The pieces in this group have a close affinity in shape, body, glaze and workmanship to the blue-and-white dishes shown in Plate I *c-d*. They are probably of the same manufacture and about the same period.

CELADON WARE

Celadon, like blue-and-white, constitutes a major portion of the Chinese wares in the Philippine collection and consists of several hundred whole and fragmentary

vessels of various qualities, shapes and decorations which range in date from the Sung to the Ming period. As a rule, celadon is an ordinary ware and mainly utilitarian in the form of dishes, bowls, saucers and small jars. The vessels vary in body from a procclaneous stoneware of gray or grayish white colour to an almost white porcelain of a rather fine grain. The glaze too varies in texture and colour, ranging from a thick grass-green or olive-green to a thin, glossy bluish or grayish green, often crackled. Some pieces have a brownish olive glaze, in which case the body is usually orange-buff. The vessels are either plain or have an underglaze decoration of floral motifs, wave designs or lotus petals, which are incised, carved or stamped, or fishes or dragons, moulded in high relief. The ware is for the most part of Chekiang manufacture, probably made in the Lungchuan 龍泉 district of the Chuchou 處州 prefecture. The type which has a thin, glossy glaze of bluish or grayish green colour and an almost white porcelain body, thinly potted, differs greatly from the rest of the ware. We have as yet no proof as to where it was made, although Chingtechén has been suggested as being a possible place of its origin.

The Chekiang celadon was perfected during the Sung (960–1278) period and was continued to be made in the Yüan (1260–1367) and Ming (1368–1643) periods. It appeared to have been exported already in the Sung period, as is evident from the specimens found in archæological sites in the Philippines and other parts of Southeast Asia, in Korea, Japan, Egypt, and elsewhere. But it was during the Yüan and Ming periods that the ware became one of China's important export goods. This celadon was an ordinary ware made in large quantities for the common markets at home and for export. What made it universally popular was its durability, simple practical form and the pleasing soft green colour of its glaze that resembled jade. Thus, in spite of the fact that the ware was produced over a long period of about five hundred years, it kept those basic features which made it so desirable, almost throughout its manufacture. This factor creates problems in the identification and dating of a great number of pieces. However, certain new features in shape and decoration were evidently introduced in the fourteenth century, during the Yüan and the early years of the Ming period, just as the blue-and-white ware was coming into fashion. The new features are seen particularly in the dishes of large sizes which often have foliated rims and panelled sides and are decorated with floral sprays or bands of floral scrolls and other motifs that are carved, incised, stamped or moulded in high relief. Such pieces, which show a close relationship in form and style of decoration to the early blue-and-white porcelain, aid us in the classification of a great number of vessels in the celadon group.

The Ming celadon in our collection is best represented by a group of large dishes and bowls which illustrate the more typical forms and decorations of the period.

Plate IVa shows a large, heavily potted shallow dish with a flaring, straight rim and a soft grayish green glaze. A carved checker-board pattern covers the entire centre, around which there is a wide band of incised lotus scrolls, with a scroll border on the rim. The outside is plain. The low foot-rim and the centre of the base are glazed and between them there is a wide band of unglazed paste which has burnt brick-red. The dish illustrates, by its large size and elaborate decoration, a type of the celadon that evidently came into fashion during the Yüan dynasty and became prevalent in the early Ming period.

The next piece represents another variety in this group of large vessels which in shape and decoration are closely related to a group of early Ming blue-and-white dishes of the fifteenth century. It is a large, deep dish with foliated rim and panels on the inner and outer side, defined by deep vertical grooves (Pl. IV *b*). The decoration in the centre shows a large peony spray, with similar floral sprays filling in the panels on the cavetto and the exterior. The incised designs are executed boldly, indicating a skilful craftsmanship. The reverse of the dish shows the typical base and foot-rim, with an unglazed band between them burned brick-red.

Plate V shows two bowls which represent a large group in our collection. The bowl at the left, shown in reverse, has a foliated rim and panelled side, and is covered with a crackled grayish green glaze, exposing the centre of the base which has a rough grayish buff paste. The inside has an over all design of carved peony flowers and foliage. The bowl at the right has a scalloped rim, fluted back and a soft bluish green glaze which is slightly crazed. The foot-rim and the centre of the base are glazed and between them there is a circular band of exposed paste which has turned a light brick-red. The decoration, which is seen on the inside, consists of large peony flowers and foliage carved in high relief, similar to that of the other bowl.

CONCLUSION

To this brief report on the major groups of Ming porcelains that were found in the burial sites of the Philippines, we must add that other types of Ming porcelain wares, especially those with solid blue or brown glazes which are often decorated in white slip, must have found their way into the Philippines, as is evident from some fragmentary pieces in the Michigan Collection. Further study of the collections made in the Philippines, particularly that of Dr Beyer which is the most extensive, will undoubtedly reveal the types of Ming porcelains that are less common among the findings.

From our observations of the Chinese ceramic material excavated in the Philippines, the following general conclusion may be drawn. The Philippines must have been one of the major markets for the ceramic wares of China, particularly during the Ming period. Secondly, the Ming porcelains found in the Philippines are not exclusively of the coarse variety, but include a considerable amount of wares of fine quality and manufacture. Thirdly, as the contents of the collections made in the Philippines show, it is the blue-and-white and celadon that was evidently most widely used in the Archipelago. Finally, all of the intrusive pottery, whether of Chinese or Indo-Chinese origin, that has been excavated in the Philippines, is mainly of the same general type that is found in other parts of Southeast Asia, in Korea, Japan, Iran, Turkey, and Egypt.

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COMMENT

Mrs Aga-Oglu's paper made it evident that the distinction between the blue-and-white wares of Têhua as opposed to their counterparts made at Chingtechen needs much more careful study than it has thus far received. It is unfortunate that the existing documentation is so meagre; but this is hardly to be wondered at since the products of the Têhua kilns have historically received so little attention by Chinese commentators on that country's ceramic manufacture.

It would be important too to study more intensively the chronology of the so-called 'Ming' celadons, the number of dated specimens in existence (if the inscriptions are to be trusted) leading to the inference that a definitive framework may be possible. In this connection, Pope's comments (Pope 1956) are both illuminating and promising. Some beginning studies have been initiated on the subject, the results of which have not yet been forthcoming.

Finally, among those present were some who once again urged that the term 'Swatow wares' be abandoned, for they pointed out that the major port in Fukien province from which trade ceramics were shipped was Chuangchou. The 'Swatow' designation, like many another such as 'Ying-ch'ing', has become so familiar a part of the vocabulary of the commentator on Chinese ceramic history, however, that it would appear unlikely that it will disappear from the scene, however misleading it may be to the amateur.

R. P. G.



a

b



c

d

Ming blue-and-white, chiefly from the kilns of Fukien province: *a.* bowl and *b.* jar decorated in mottled deep purple-blue; second half of 15th century. Two dishes: *c.* foliated rim with diaper band and a *ch'i-lin* in the centre, rendered in grayish blue, outside, sketchy floral scrolls; *d.* straight rim with wave border, and a stork among plants in the centre, rendered in dark and light blue, outside, sketchy floral scrolls; 16th century (*d.* formerly in Hester Collection). All four vessels in the Collections of the Museum of Anthropology of the University of Michigan.

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a

b

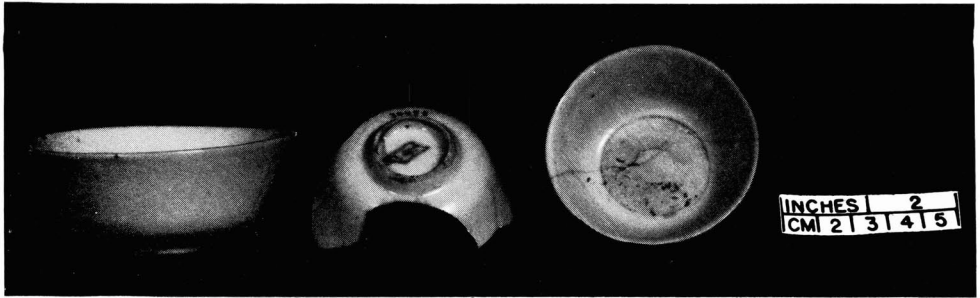
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d

Enamelled ware: *a*. Two blue and white cups and a fragment from the rim of a cup enamelled in red and green; all three have thinly potted translucent bodies and are decorated in the same style with lotus plants; *a*. h. $1\frac{1}{2}$ in., d. $2\frac{3}{8}$ in.; *c*. h. $1\frac{3}{8}$ in., d. $2\frac{3}{8}$ in.; *b*. fragment of similar size; probably second half of 15th century (*a*. formerly in the Hester Collection); *d*. large dish of coarse provincial porcelain decorated with two phoenixes in landscape and floral border in red and green enamels; second half of 16th century.

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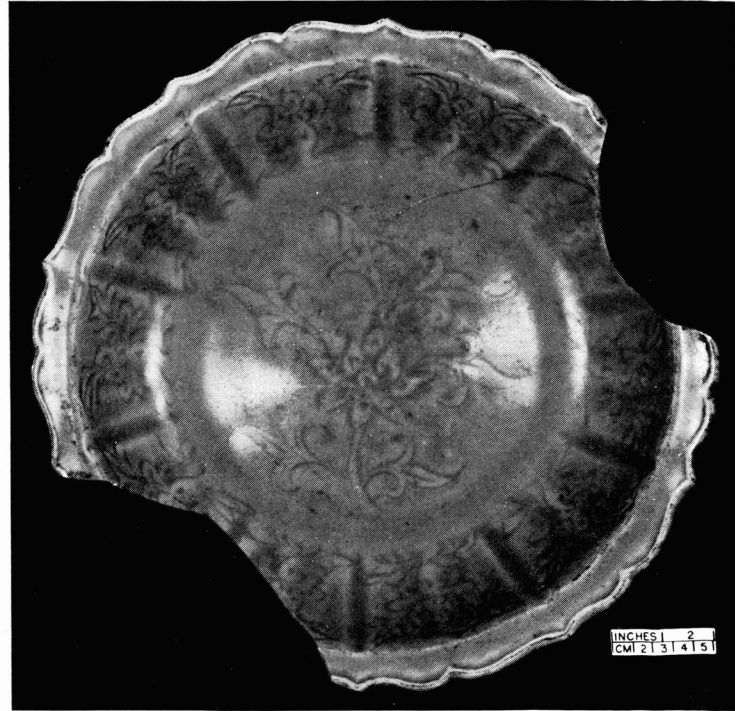
e

Plain white, underglaze, and underglaze with enamel decoration: *a, b, c*. Three cups of plain white porcelain with thinly potted translucent bodies; all three have unglazed bands around centre inside, as shown in *c*; *b*. cup has lozenge mark on base in underglaze blue; *a*. h. $1\frac{3}{8}$ in., d. $3\frac{1}{8}$ in.; *b*. h. $1\frac{1}{4}$ in., d. $2\frac{3}{8}$ in.; *c*. h. $1\frac{1}{2}$ in., d. $2\frac{3}{8}$ in., probably second half of 16th century. Two dishes: *d*. decorated in underglaze blue, *e*. with central decoration in underglaze blue and enamelled designs in red, green, and turquoise blue on cavetto and rim; 16th century.

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a



b

Lungchuan celadon dishes: *a.* large dish, grayish-green, with carved checkerboard pattern in centre and incised lotus scroll on cavetto, bordered by scroll band; outside plain; wide unglazed band burnt dark brick-red around centre of base; early Ming, late 14th–early 15th century; *b.* soft grass-green with foliated rim and panels on inner and outer sides; incised floral sprays in centre and in each panel; early 15th century.

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a

b

Two Chekiang celadon bowls; *a*. foliated rim and crackled grayish-green glaze, exposing centre of base which has rough grayish buff paste; *b*. has scalloped rim, fluted back and soft bluish-green glaze, slightly crazed; base, glazed in centre, around which the exposed paste has turned light brick-red; both decorated inside with carved flowers and foliage; 15th century.

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